



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

November / novembre / noviembre 2011

ENGLISH / ANGLAIS / INGLÉS A1

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 2

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Provisional marking

During the early period of your marking your team leader (or principal examiner in the case of team leaders) will contact you to discuss the standard of marking and the interpretation of the marking notes. Before this discussion, it is necessary to have provisionally marked (in pencil) about ten scripts.

If your team leader has failed to make contact with you, please try to make contact with her or him yourself, by phone or e-mail.

ASSESSMENT CRITERIA**Criteria A and B**

The danger of rewarding or penalizing the use of illustration/references/quotations twice in both these categories should be avoided.

Criterion B

“Personal response” and “independence of thought” appear as the levels of the descriptors increase. What is sought is an engaged and individual treatment of the chosen topic. Engaged and individual essays will usually make themselves clear by insight into the implications of the question and the quality and interest of the details cited in support.

The first person singular does not automatically constitute a personal response and conversely an impersonal academic style does not necessarily indicate a lack of personal response.

Criterion C

It is expected that every question set will provide candidates with ample opportunities to demonstrate their awareness of the demands of this criterion. However, where a question does not explicitly offer such opportunities, examiners should interpret criterion C broadly in order to ensure that candidates are not unfairly disadvantaged. In such cases it would be sufficient for candidates to show, as appropriate to the question, an awareness of how elements such as plot, character, setting, structure, voice, *etc.*, are used by writers to meet their purposes. No matter how the question is phrased, candidates must also address related matters of style and technique.

“Awareness” and “appreciation” of literary features are the key elements under this criterion. The mere labelling, without appreciation, of literary features will not score the highest marks. On the other hand, the candidate who is attentive to literary features and deals with them in a meaningful way, but who does not consistently use the vocabulary of literary criticism, can still be awarded the higher achievement levels.

Reminder: the term “literary features” is broad and includes elements as basic as plot, character, *etc.*, attention to which is valid and must be rewarded as appropriate.

Criterion D

Any form of structuring to the essay will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches are acceptable and will be judged on the basis of their effectiveness. Examiners should remember that structure does not exist by itself, but any structure must be measured by appropriate reference to the terms of the question and by its capacity to integrate these towards the development of an organized and coherent essay.

Reminder: In this criterion, supporting examples must be evaluated in terms of how fluently they are incorporated/integrated to shape/advance the argument, **not** in terms of their appropriateness or accuracy.

Criterion E

If you have reservations about awarding a four, you should ensure that these are well-founded before awarding a three. The broadness of achievement in level three sometimes makes examiners reluctant to award four.

Judgment needs to be used when dealing with lapses in grammar, spelling and punctuation; therefore do not unduly penalize.

Mechanical accuracy is only part of this criterion. Ensure that all the other elements are considered.

Examiners should be careful to avoid being prejudiced in their application of this criterion by achievement levels in other criteria. It is possible to score highly on this criterion even if candidates have scored in the lower levels on other criteria, and vice versa.

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 2. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here should not be so heavily penalized as to distort appreciation of individuality.

With reference to criterion C, the better answers will contain examples that show an adequate sense of stylistic features with some awareness of their effects, using critical analysis and pertinent detail.

The best answers will show a strong sense of the stylistic and comparable features of the works, as well as the effects of these features.

Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.

These apply to all answers below.

All adequate to good answers must include some pertinent detail (described, paraphrased or directly quoted) to support assertions and reveal knowledge of the texts studied. Relevant discussion of literary features must appear in every response. Answers should evince some discernible form of organization and demonstrate standard written English.

Good to excellent answers must be grounded in the features demanded for “adequate” answers, and may go beyond that basis in the ways described below as well as in other, somewhat unpredictable features which show individual thinking and an engaged, well-supported address of the texts.

Drama

1. An adequate to good answer will identify comic elements in the plays and relate those elements to various purposes the writers might have *e.g.* characterization, release of tension, conveying an idea.

A good to excellent answer may offer a more in-depth discussion of what constitutes a “comic element” and explore further the playwrights’ reasons for including such elements in the plays. Greater emphasis may be given to the distinctions of verbal and physical elements.

2. An adequate to good answer will nominate candidates for “hero” or “heroine” of the play, demonstrate the goals of that protagonist and estimate how far that process becomes the central focus of the plays.

A good to excellent answer may explore with more subtlety how goals are/are not clear and how much of the play revolves (or not) around the drive to achieve such goals; also how the playwright may make the hero’s/heroine’s motivations more complex than a single drive or may indeed focus on that.

Poetry

Poems should be taken from the works of at least two poets.

If a candidate fails to use at least two poets, mark down two levels in both criterion A, Knowledge and Understanding of Works and criterion B, Response to the Question.

Contrary to previous instructions, answers must not be penalized for using two poems only, providing each poem is by a different poet.

3. An adequate to good answer will identify instances of pauses and spaces and other ways of connecting and separating words and lines and show the usefulness of such elements to the words and sounds of the poems.

A good to excellent answer may offer more thorough and detailed examples. It may analyse more carefully the relationship between the arrangement of the poem and its content.

4. An adequate to good answer will identify particular words in the poems, giving some consideration as to why they are used differently or uniquely, and offer some analysis of various effects that are achieved by this treatment of words.

A good to excellent answer may focus more carefully on the prompt, examining words that are familiar on one level, but may have taken on new meaning or connotation in the particular poem. Syntax or grammar may also be factors in such alteration.

Prose: The Novel and Short Story

5. An adequate to good answer will convincingly describe what “good old-fashioned storytelling” might be, show how that is involved in the plot (or characterization) and why that adds effectively to its literary interest or merit.

A good to excellent answer may identify more specifically elements of “good old-fashioned storytelling”, give names to and examples of such elements as introductions, pace, conflict, suspense, showing their effect in the works in an analytic or evaluative fashion.

6. An adequate to good answer will identify characters with either obvious or hidden motivations and will relate motivations to behaviour or outcomes that matter to the larger narrative.

A good to excellent answer may be more precise in pursuing one or the other kind of motivations or both, and examine how the motivations help the reader comprehend the behaviour of the characters.

Prose: Other than the Novel and Short Story

7. An adequate to good answer will identify aspects of irony in at least two of the works studied and reveal what effect that irony has on the works as a whole.

A good to excellent answer may offer a more thorough and nuanced examination of irony in the works and discuss the impact of irony on the overall nature of the works, building, perhaps, a case for satire.

8. An adequate to good answer will offer examples of variations within the time line and discuss the ways in which they add interest to the works.

A good to excellent answer may offer detailed and aptly chosen examples that add variety to the works and offer a close analysis of how these variations enhance interest.

General Questions on Literature

9. An adequate to good answer will offer a sense of how pace affects the delivery of ideas or narrative, either focusing on measured or accelerated pace, or both, and offering something about either the development or the reception of the work.

A good to excellent answer may be able to explain what factors are involved in setting the pace of the work, how these factors work to produce such effects as anticipation, suspense, satisfaction, reflection and the like.

10. An adequate to good answer will need to define and clarify “interdependence”. Candidates will then need to choose viable instances of either interpersonal interdependence or a significant relationship with the natural world. They will include details which show how writers have used such features in their works.

A good to excellent answer may involve more subtle address of various forms of interdependence, exploring particularly the ways that such considerations can be used to deepen and enhance plots, characterization and setting, for example.

11. An adequate to good answer will need to engage with both terms, “art” and “politics”, evincing the candidate’s sense of what the prompt implies, and linking it to the chosen works, showing how it relates to their meaning and impact.

A good to excellent answer may pursue a more sophisticated consideration of the prompt, possibly disagreeing with its view and evaluating how valid it is as a description of the work of at least two writers.

12. An adequate to good answer will define “myth” as it occurs in the works chosen, and explore how such an inclusion or adaptation is used by the writers to enrich these works.

A good to excellent answer may offer a refined understanding of invented or adapted myths, showing both their use and their effect on the works.
